

NOW THEN.

A MAGAZINE FOR SHEFFIELD. ISSUE 41. FREE.

TOM J NEWELL. MIKE TRACE. RAS G.



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NOW THEN IS A FREE MONTHLY MAGAZINE FOR PEOPLE IN SHEFFIELD.

We aim to cultivate choice, voice and responsibility by providing a platform for independent art, trade, music, writing and local news. We support Sheffield's economy by only working with independent traders, community groups, charities and local government.

Almost all articles published in this magazine are written by members of the community, not professionals. If you don't like what you read or have something that needs to be said, get in touch. Your opinions make Now Then what it is.

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Enjoy the read.

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EDITORIAL.

This month we have a follow-up to our chat with Prof David Nutt in the form of a full-length interview with Mike Trace, who is chair of the International Drug Policy Consortium and has acted as an advisor to the Global Commission on Drug Policy. Certainly worth a glance.

Imogen de Cordova interviews Ras G in our music section, eliciting some pretty enigmatic answers from the mysterious LA producer. Also worth a read this month is João Paulo Simões' piece on digital distribution in our Filmreel section.

We are hoping to start a new food section in Now Then. If you are interested in contributing recipes, reviews and rants about Sheffield nosh, contact me at sam@nowthenmagazine.com. You don't have to be a five-star chef or a professional writer, as long as you have a passion for the edible.

SAM.

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LOCALCHECK.

EDUCATION.

HOSTED BY ALT-SHEFF.

No-one's neutral about the education system. Whether you've been through it or you're still in it, you've probably got an opinion based on experience. Here's mine; fairly ignorant people can only raise fairly ignorant kids. Our great-grandparents were educated little beyond primary level unless they were born rich or very, very lucky. The introduction of free schools and universities in the 20th century was a leap in human progress. This enabled newly-educated parents to 'pre-educate' their children to go even further up the education ladder; inter-generational improvements on improvements. A certain diminishing slice of society doesn't get to the first rung for various reasons, but a lot do. Working class families begin to call themselves middle class. Life's got better for the better-off, but the rich-poor gap remains a massive chasm. We still have starvation and chronic poverty of education for millions. Does schooling merely serve to reproduce the same divisions in the next generation? Discuss.

Universities are rightly criticised for becoming businesses - servants of big corporations. Once upon a time the highest ideals of educators were philosophy, the arts, culture, virtues. That's long gone. An even more depressing prospect is offered by Aronowitz and DiFazio in their book *The Jobless Future*, in which they conclude that our hollowed-out 'marketplace' universities are being further cut back in advanced economies; that they don't need us so very educated because even the high-level technical work is being automated.

But I'm still optimistic. I see education as a force for social and personal change, and I like the idea of life-long learning. The real lessons begin as soon as you're free from the conventional education treadmill. Here in Sheffield we're fortunate to have multiple alternative learning organisations.

In response to education cuts, Sheffield Universal Education Collective has sprung up to offer free lectures on an occasional basis. The next is on eco-socialism. A similarly radical approach is available in a unique MA course offered by the University of Leeds. The Activism and Social Change MA is run by activist lecturers and attracts students from across the globe. The visiting professor for 2011 is John Holloway from the University of Puebla, Mexico. He's an internationally-renowned expert on autonomist Marxist theory, author of *Change the World Without Taking Power* and *Crack Capitalism*.

Not everyone has the time, money or commitment for an MA course, but a reading group is a great way to get working with others and keep your brain learning. The Books for a Better Future reading group, based at Sheffield Library, concentrates on ecology and progressive topics, meeting once a month for discussion of a particular book chosen by the group. For longer courses, don't forget the Workers' Educational Association (WEA). This is a great voluntary sector alternative, offering adult education 'for both personal fulfilment and collective advancement for a better society'. In each branch around the country, local people decide what courses to run. They don't have to follow corporate or government agendas. The organisation has a long history, developing from the co-operative and socialist autonomous organising movements.

There are many grassroots community centres offering courses - a world away from the pressures of schools, exams and essays. Sheffield's Learning Central is a good online directory to use as a starting point. One new addition is Women in Construction Arts and Technology (WICAT). This Pitsmoor-based organisation offers courses mainly for women (and some for men as well) ranging from car maintenance to building, DIY and book-keeping.

With unemployment climbing, university fees soaring and the current government slashing everything in sight, the thought of education can be pretty depressing, but I hope this little round-up of alternative education resources has inspired you, whatever your circumstances. You're never too old to learn. It really raises your spirits. Who knows, we may even raise a revolution. Do we need one? As Brazilian educator Paulo Freire observed, washing your hands of the conflict between the powerful and the powerless is not being neutral - it's siding with the oppressor.

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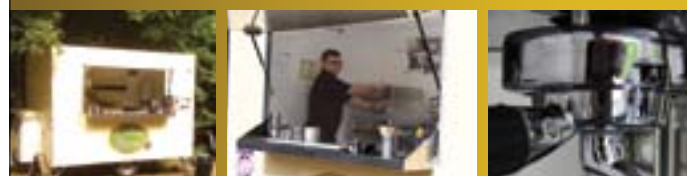


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PAGE 6.

A photograph showing three women walking along a dirt path in a rural, hilly area. The woman in the foreground is carrying a large blue plastic basin on her head, wearing a dark blue shirt and a green patterned skirt. Behind her, another woman carries a purple basin, wearing a patterned wrap. Further back, a third woman carries a blue basin, wearing a light green dress. The background features a dirt road, green vegetation, and a thatched-roof building on a hillside under a cloudy sky.

HACKING.

SHOCK EXCLUSIVE: TABLOIDS MORALLY CORRUPT.

MICHAEL WALL.

As soon as the likes of Rupert Murdoch and Piers Morgan became accepted moral arbiters of British society, the hacking scandal or something like it became inevitable. What is most surprising about it is our indignation. It’s like leaving the nation’s diet to the judgement of five-year-olds and being surprised when we all end up with rickets, scurvy or some similar condition not seen since the 17th century.

Paul McMullen, former features editor at the News of the World, has defended his actions while at the paper. He has argued repeatedly that breaking the law, including phone hacking and making payments to police officers in return for information, is perfectly acceptable provided it is necessary to get to the truth of a story. Presumably he means stories of unquestionable national importance, such as who some third-rate celebrity is shagging. According to Mr McMullen, only when murder victims and their families were targeted did breaking the law become unacceptable.

The fact that we, the general public, only became outraged following the revelations that NoW journalists had hacked into the phones of these victims suggests that we have at least some sympathy with McMullen’s view. But this misses the point. As soon as any section of society feels they have the right to act beyond the law, we are in trouble. When that section of society also holds immeasurable power, we are in serious trouble.

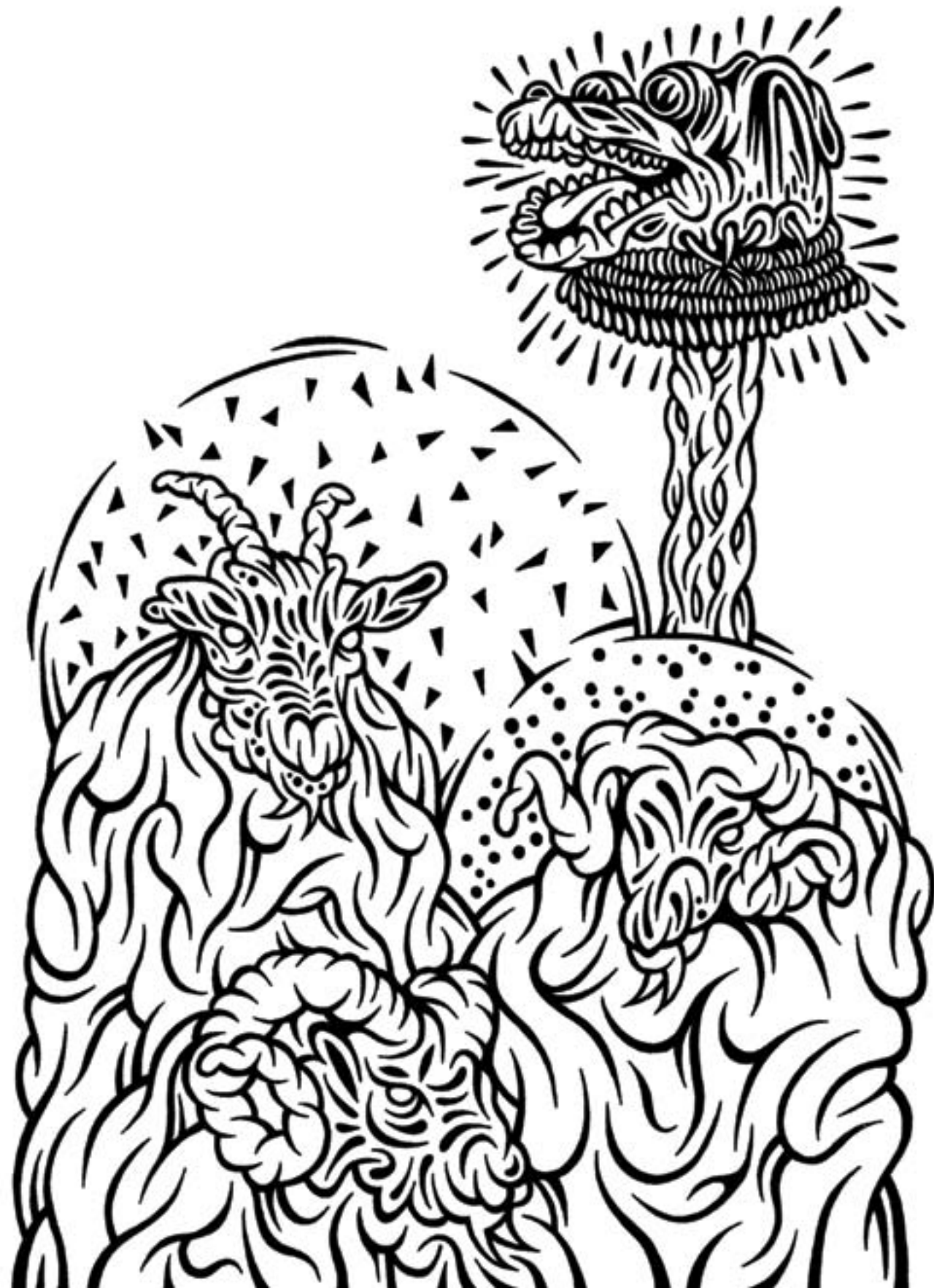
Don’t get me wrong. The very sight of some ‘celebrities’ has been known to induce in me an irrational sense of impending apocalypse or a sudden urge to run head first into a wall. But being annoying, or talentless, or promiscuous, or even criminal, does not negate a person’s entitlement to the protection of the law. And even if it did, I’d sooner place the power to decide when those rights should be withdrawn in the hands of a randomly selected committee of baboons than in the hands of tabloid journalists. That’s probably unfair. The average tabloid journalist is marginally more morally complex than the average baboon, but at least baboons don’t go out of their way to whip up public emotion into an irrational frenzy of ill-informed condemnation and paranoia.

The kind of self-righteous moralising that the tabloid press encourages is destructive. It too often prevents us and our government from dealing rationally with the real issues our society faces. They make it impossible, for example, for any government to develop sensible policies on crime and justice. The government’s recent reversal of Ken Clarke’s plans for easing the strain on the UK’s jam-packed prison system, in the face of tabloid pressure, is a case in point. Admittedly, old Ken didn’t do himself any favours with his ill-judged reference to “serious rapes”. But notable by their absence are alternative policies for reducing the strain on our hopelessly overcrowded prison system. Tony Blair understood fully the importance of pandering to the tabloids on the issue of crime. But it’s time for a new sound bite; tough on crap, tough on the causes of crap.

Tabloids have demonstrated their irresponsibility and contempt for the law time and time again. The Sun and the Mirror currently face charges of contempt of court for their coverage of the arrest of Christopher Jeffries, the eccentric but wholly innocent landlord of murder victim Joanna Yates. Even if they are found to have acted within the law, few who read the media coverage of Mr Jeffries’ arrest could reasonably argue that it was responsible.

Sometimes their actions are downright dangerous. Like the NoW’s campaign to name and shame paedophiles, which famously resulted in a paediatrician having to flee her home when it was attacked by seemingly illiterate readers. Only a tabloid could make repugnance at the sexual abuse of children seem unreasonable. Only readers of the NoW could be stupid enough to think that paedophiles possess engraved metal plaques advertising their activities.

So good riddance to the NoW. But the tactical demise of one of the worst offenders will not solve the deeper problems that the hacking scandal has exposed. It is good that two inquiries have been announced, but the government must look beyond simply striving to change the behaviour of morally corrupt journalists and police officers. They must also consider how to rebalance the relationship between the tabloids on the one hand, and the public and government on the other, and they must do it without undermining the freedom of the press. No mean feat. But if they fail to address this more fundamental issue, it is only a matter of time before another journalist appears on Channel 4 News to tell us that our country is better off with one less paediatrician.



DELAYS.

THE JOY OF AIRPORTS.

ADAM KAY.

There are certain phrases that no-one ever wants to hear. "We're making you redundant" is one. "It's terminal" - that's another. And: "Happy birthday! Here's your present - it's the new Bruno Mars album." But worse than any of these is the following: "I'm afraid your flight has been delayed by seven hours."

Boom! It's like being winded by a prize-fighter's punch. Nothing kills a holidaymaker's initial enthusiasm like a delayed flight. You could have started the day by leaping out of bed with glee, or spent the entire taxi ride to the airport singing "I'm off on me jollies!" But when you reach the front of the check-in queue, passport in hand, and the lady behind the desk says: "There was a problem with the plane so they're bringing in a replacement...from Turkey", that happiness will vanish. She may as well have just burped in your face.

Admittedly some delays are worse than others. A setback of a couple of hours isn't that bad, all things considered. It might even give you more time to relax before the flight. But anything above three hours and the whole travelling experience becomes a torturous one, like watching an entire episode of Alan Carr: Chatty Man.

The main problem is airports themselves. Those of a romantic disposition may view them as portals of pleasure, wormholes which lead to new adventures in far-flung corners of the globe. In reality, they are cathedrals of tedium, palaces of dullness, temples of Zzzzz. There are only so many times you can read the blurbs of books in WH Smith before putting them back and not buying them; only so many ways in which you can feign interest as your girlfriend swoons at the shoes in Kurt Geiger; only so many games of air hockey you can play until you want to chew off your own kneecap with boredom.

Then there's the food. With longer delays, tour operators are obliged to offer you meal vouchers as compensation for the inconvenience caused. So it's great when the check-in lady - wearing neckerchief and rouge, both applied in an equally haphazard fashion - hands over coupons worth £16. "Wow!" you think. "Imagine all the grub I'll be able to buy! I'll have a feast, Henry VIII style!" This enthusiasm disappears when you realise the only things you can eat in an airport at 4am are a questionable croque-monsieur and what the Americans might call "Blueberry muffin, hold the blueberries."



(Also: why can't you get normal food from McDonald's before 9am? A Big Mac meal would make an impeccable breakfast; instead they offer the Sausage and Egg McMuffin - truly Ronald's most repulsive creation. Besides, only selling certain things at certain times of the day is stupid. It's like walking into Tiffany & Co only to be told "Sorry, you can't buy any diamonds before noon, or until Phil gets back from his fag break.")

For young travellers, delays are inconvenient to say the least. But a thought should be spared for families with children who find themselves in the same position. It's easy to spot parents whose flights have been postponed. They're the ones stumbling around in a sweating, feverish haze, arms filled with offspring, trying in vain to battle against shitting, pissing, farting, vomiting, hunger, thirst and unexpected nosebleeds. At times their plight is almost biblical: Dad-as-Moses, struggling to free the Jews, or at least find them some clean nappies.

Eventually the boarding gate opens. The word 'gate' in this context is completely misplaced. 'Holding pen' would be more appropriate. Or 'Guantanamo exercise yard'. An airport gate is a tiny grey box of a room, about as comfortable as a bed of nails. Fill it with delayed passengers, their patience stretched beyond breaking point, and it becomes a humid human zoo. The herd are rounded up and shoved towards the plane, while the staff - who have long since abandoned any notion of professionalism - ignore any complaints that come their way. In less polite countries, passengers no doubt vent their annoyance with raised voices and waving fists. In Britain, they just tut a lot.

A seven-hour delay can stir many emotions in a person: frustration that a chunk of your holiday has already been wasted; anger at the aggressive toilet washbasins that splashed your new sand-coloured chinos; confusion as to whether the twitch in your cheek is due to tiredness or the 15 coffees you've drunk. More than anything though, a seven-hour delay can make you wonder why anyone would ever want to go on holiday in the first place. And as you slide into your cramped seat, and rest your weary feet on the sticky floor, and try to block out the sound of the toddler wailing behind you, you close your eyes, click your heels together and say to yourself: "There's no place like home, there's no place like home..."

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MIKE TRACE.

THE WAR ON DRUGS.

INTERVIEW BY DOUG PYPER.

Mike Trace is chair of the International Drug Policy Consortium and advised the Global Commission on Drug Policy with its recent report (see Now Then #40). That report concluded that “the global war on drugs has failed” and called for an end to “the criminalization, marginalization and stigmatization of people who use drugs but who do no harm to others”.

It is not surprising that the Commission asked for his advice, because Mr Trace’s former roles include: Deputy UK Drug Tsar, President of the European Monitoring Centre on Drugs and Drug Addiction, and Chief of the United Nations Office on Drugs and Crime, Demand Reduction Section. I spoke with Mike about his involvement with the Commission, the problems with global drug policy, and the possibility of reform.

How did you become involved with the Global Commission on Drug Policy?

I was one of six experts asked by the Commission to submit a paper to them on drug policy. After the Commission reviewed my paper I was asked to present my conclusions at a meeting in Geneva during January 2011.

The Commission is notable for its high profile commissioners, like Kofi Annan, George Schultz, Richard Branson, and a host of current and former world leaders. Do you think their presence on the Commission will help change the debate?

Very much so; for two key reasons. Firstly, their contribution strengthens the report’s credibility. If the Commission were composed entirely of drug policy academics and activists it would meet with the response “well they would say that, wouldn’t they?”

Secondly, by bringing together varied talents the Commission approached the problem as a macro-political issue. For example, commissioners such as Paul Volcker and Richard Branson brought a businessman’s head to the discussions. By representing a variety of backgrounds, and all at a senior level, the Commission was able to normalise the issues and present a more accessible and credible message. I think this is important if we are going to overcome the impasse in the debate.

What are the aims of the Commission?

Whilst I am not a commissioner, from what I can see the aims are largely twofold. Firstly, there is a drive from Latin America, after the success of the Latin American Commission on Drugs and Democracy, to stimulate debate on a global level, partly because the problems in Latin America can’t easily be separated from the global problem.

Secondly, it was felt that there was a need to break the taboo around the drugs issue, and that this aim could be advanced by a high profile panel.

Do you think that breaking the taboo is needed?

Yes. World leaders have a dilemma. On the one hand, they realise privately that current policies are not cost effective and are moving in the wrong direction. On the other hand, the issue is subject to strong public opinion. The arguments for change are complex, and are difficult for leaders to explain without appearing like they’re going soft on drugs, so they avoid challenging preconceptions.

In Western Europe we have become complacent; the current approach is unsupportable, but not quite bad enough to force change. Advocating change is fraught with political pitfalls, so why would a politician stick their neck out? The report is careful to say that there is no clear answer, but everyone on the Commission is clear that punishment for drug use is not the way to go. So what is needed is a bit of political bravery, as leaders aren’t doing any good by sitting on their hands.

One of the main recommendations of the Commission’s report is that drug policies should be based on human rights. What is meant by this?

The core message is that drug policies must accord with the principles outlined in UN human rights treaties. Some aspects of the implementation of the UN drug control conventions are at odds with these rights, so there is a conflict that needs to be resolved in the favour of the human rights treaties.

There is also the problem that, in attempting to tackle the drug problem, some member states are routinely violating their human rights obligations under international law. We see this in a number of states where drug use and possession is subject to Draconian laws and a subversion of judicial process. For instance, in Thailand in 2003 they took a highly punitive approach to the drug problem, resulting in many instances of extra-judicial imprisonment and killing.

Another pressing issue is the use of the death penalty. There are 30 countries that still have the death penalty for drug offences. Whilst the majority of these do not make use of it, there are some that frequently do; China, Iran, Malaysia and Indonesia in particular. Using the death penalty for a drugs offence is a clear breach of international human rights law.

Lastly – though this list is not exhaustive – there is the thorny issue of the rights of indigenous peoples, some of whom use drugs as a part of their culture. Bolivia comes immediately to mind, where President Morales has refused to continue the criminalization of the chewing of coca leaves by his people. Both the 1961 Single Convention on Narcotic Drugs and the 1971 Convention on Psychotropic Substances ban the chewing of coca, so they conflict with the right of indigenous peoples to pursue as a cultural practice the chewing of coca. By contrast, the UN human rights treaties protect this right. There is, therefore, a rubbing point between the human rights approach and the drugs control regime.

The report calls on the UN to show leadership and help end the punitive approach to drug use. Do you think it is ready to?

It’s certainly heading in that direction, but slowly. There are some encouraging signs coming from the United Nations Office on Drugs and Crime. Whilst we’ve got used to the idea that the UN is suppressing debate around reform and protecting the status quo, in the last few years there have been hints of a gradual change of approach, and a creeping willingness to consider alternative solutions.

What the UN has not done is to explicitly, as an institution, say that it is committed to finding better solutions; to abandoning a policy that leads to the widespread criminalisation of drugs users. We have seen some language along these lines squeezed out in policy documents, but it is not clear enough.

Several commentators, notably Martin Wolf, the Financial Times’ chief economics commentator, argue that the UN is unlikely to rise to the task so individual governments should. What do you think the chances are of the UK Government doing so?

Well, as I said, in Western Europe there is a complacency issue. In the UK this is particularly evident as we’ve been relatively successful in a number of fields. Our harm reduction initiatives have been reasonably effective, we don’t send many people to prison for possession of drugs, and there is a strong emphasis on the need to encourage users into treatment. We’ve knocked the hard edges off our drug policies and this has resulted in less impetus to change them.

Yet what we see is that the political rhetoric isn’t following reality. There’s an inclination to advertise our enforcement milestones, such as big drug busts, and less of an emphasis on our successes, or otherwise, in addressing the social and health problems. Whilst our law enforcement agencies do take an intelligent approach to dealing with organised crime, what I would like to see is a greater focus on undermining the drug market itself, rather than individual dealers, and on addressing the problems of bad neighbourhoods, where kids grow up next door to crack dealers.

In many senses the Brits are doing a good job. We don’t abuse human rights and we don’t try to arrest and imprison everyone who possesses drugs. But in terms of taking the kinds of public health measures that are widely known to be successful, I think we are limiting our success by putting up unnecessary parameters. For example, injecting clinics and heroin prescription programs have evidenced considerable success where they’ve been trialled, but there is a resistance to their adoption in the UK. We don’t adopt these policies because we don’t want to appear soft on drugs, irrespective of the direction in which the evidence is pointing. There is a disjuncture between the presentational needs of government and the evidential reality. Unfortunately, the tendency is to shy away from the evidence in favour of rhetoric that’s perceived to sit well with the electorate.

Further reading:

Report of The Global Commission of Drug Policy

globalcommissionondrugs.org/Report

Trace, M. ‘Drug Policy: Lessons Learned and Options for the Future’
globalcommissionondrugs.org/Arquivos/Global_Com_Mike_Trace.pdf

Wolf, M. ‘We should end our disastrous war on drugs’

on.ft.com/pf0QGY

‘Information For Action’ is a catchphrase that attached itself to SchNEWS not long after its inception as a publication in late 1994, and has remained at its core ever since, giving readers the information, contacts - and not forgetting inspiration – to pro-actively get involved in the stories covered every week. Into its 17th year and approaching its 800th issue, SchNEWS has carved out a niche in the British media as a mouthpiece for protest movements and as a source of commentary about national and international politics from the left - all run by volunteers on a shoe-string budget thanks to donations.

Beginning just before widespread use of the internet and specifically in opposition to the Criminal Justice Act 1994 - the law which cracked down on squatters, travellers, protesters and ravers with the infamous line about music “characterised by repetitive beats” - SchNEWS has kept a steady weekly output of two-sides-of-A4 crowded with text ever since. In that time the ever-shifting writing team have covered – and often been part of – large waves of activism from the massive anti-roads protests and Reclaim The Streets parties of the 90s, through to the big post-Seattle summit actions, the anti-war movements of the past decade, the recent anti-cuts demonstrations and many more equally significant moments too numerous to mention. Just as the internet transformed everything else, alternative media burst into life on the web with the rise of the international Indymedia network, citizen journalism, the plethora of blogs and radical news sources, and now social networking. But despite these huge changes (and the fact that most people now read SchNEWS online rather than on paper), its formula of concise, fact-heavy, witty articles which prompt a pro-active reader response has remained resilient to these paradigm shifts in format and media.

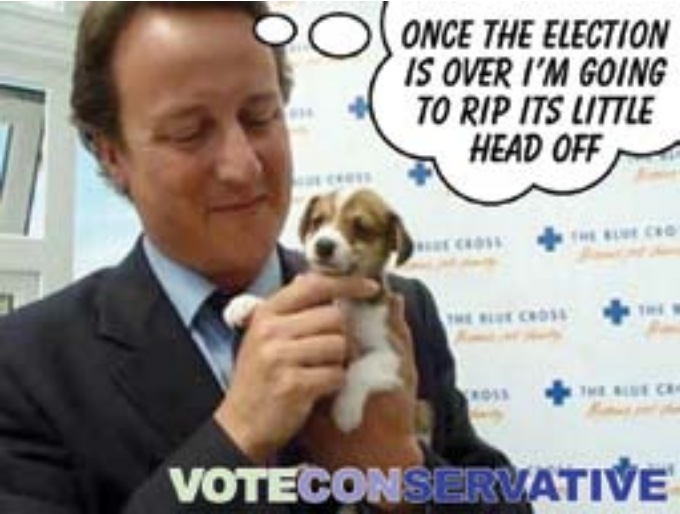
But in fact SchNEWS was never just a news sheet or a website, because it has always operated on a range of fronts. Initially the news sheet was an accompaniment to live news-reading in pubs and festivals, SchLIVE. Ten annual books were published during the first decade. Since 2004, films have been produced and released online and on DVD as SchMOVIES. Added to this are countless info stalls at festivals, demos, bookfairs and on the street. The line is often blurred between promoting SchNEWS itself and the campaigns it is supporting, mostly because it is run by volunteer activists (not journalists) who may be wearing several hats at the same time.

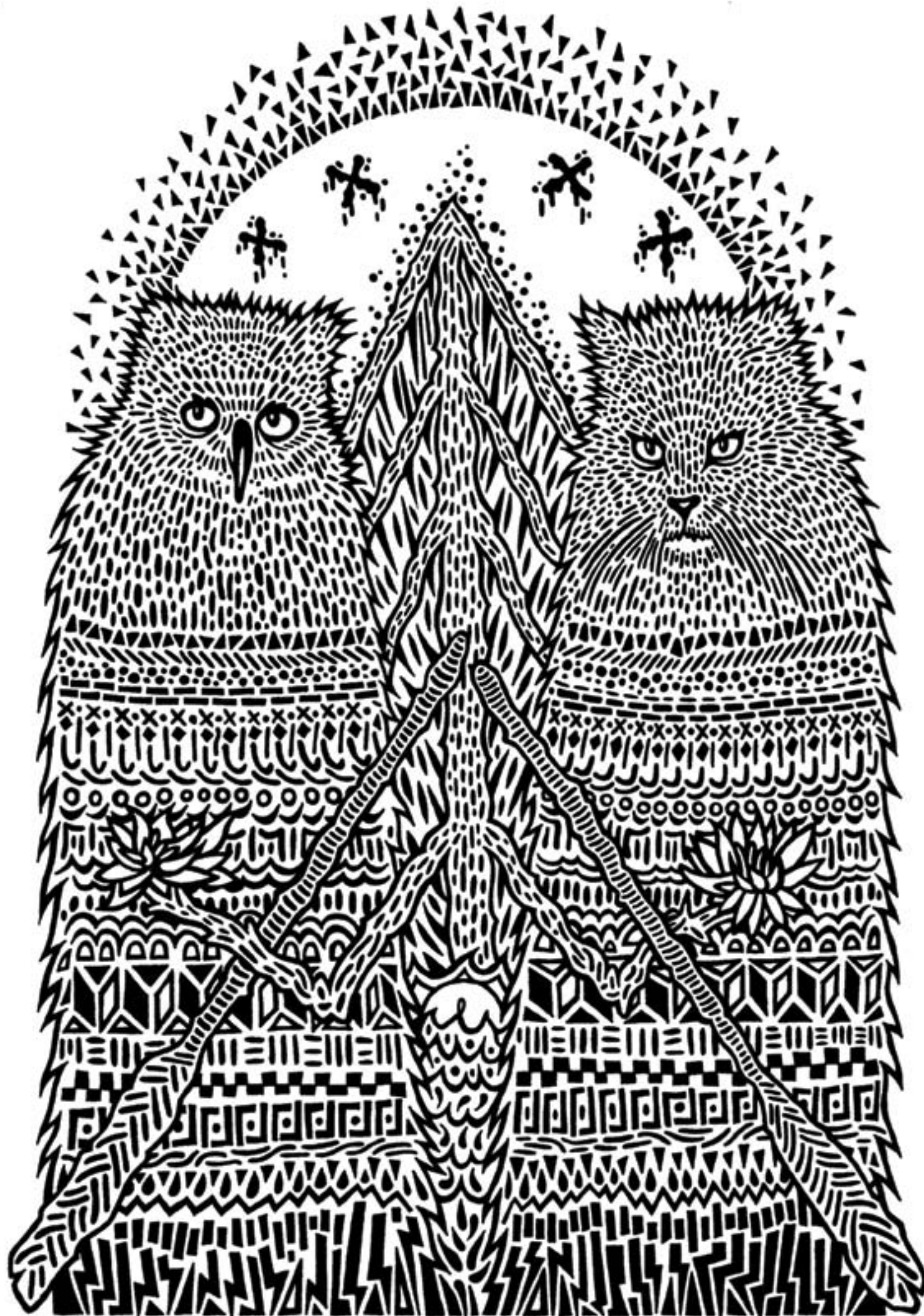
Though there hasn’t been a new SchNEWS book since the dense compendium covering the first decade SchNEWS At Ten was published in late 2004, because the emphasis turned towards producing DVDs, it has now released a long-awaited book of political graphics and satirical material, SchNEWS In Graphic Detail. This came about because part of producing each weekly issue involves creating a graphic, normally about the main article of the week. And with over 500 of these to choose from (see schnews.org.uk/satire), as well as other satirical material produced in-house, there was enough to put together a formidable full-colour book. There was also an emphasis on making it representative of the spread of issues SchNEWS covers – from climate change to ecological direct action, protecting environments and communities from the onslaught of monetarism, the anti-war movements, GM foods, animal rights, autonomous spaces and squatting, the oil industry, the financial crisis, international issues like the occupation of Palestine, refugee rights and much more.

This book highlights the ability of graphics and cartoons to distill political ideas into visual representations which can become ‘memes’ travelling out on their own journeys across the internet, being passed on virally as masses of people pick out things that mean something to them from the endlessness of the web. SchNEWS images have been used by relevant campaign groups, crop up in other independent publications and even get fly-posted – all part of a ‘copyleft’ process of disseminating material through allowing others to re-use it.

SchNEWS In Graphic Detail is available for £5 from a range of radical bookshops around the country, such as Housmans in London and Rare And Racy in Sheffield, or £6.50 inc. P&P direct from SchNEWS online.

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WORDLIFE.

COLLATED BY JOE KRISS.

One prose poem and two poems this month. We published Jenny Donnison back in February, and she's here again with 'The Starlings' – a moody portrayal of the start of a holiday on the Brighton Marina. This is Andrew McMillan's first time in Now Then. Hailing from Barnsley originally, he now lives in Lancaster where he edits the literary magazine Cake. This is also Manchester-based Alabaster Deplume's first time in the mag, although he's one of our favourite performers and was a recent guest at one of our free Opus Acoustic shows at The Riverside Café, which run every Thursday, rain or shine.

We're happy to publish any South Yorkshire poetry related news here - publications, events or workshops – so get in touch at joe@nowthenmagazine.com

JOE.

NEW PUBLICATIONS.

Tony Williams has just released his new pamphlet 'All The Rooms of Uncle's Head' available on Nine Arches Press. Tony's first collection of poetry 'The Corner of Arundel Lane and Charles Street' (Salt, 2009) was shortlisted for the Aldeburgh First Collection Prize and the Portico Prize.

'Split/Single' is a DIY double A-Side of poetry, prose, short stories and assorted morsels from Ryan Finnigan and Thomas John. For just £4, you get two books, an accompanying CD, writing unique to each individual copy, an interactive Facebook game (with a prize), free e-books and more. For more info visit cassettecounty.co.uk/splitsingle.

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EATING MY HEART.

I have eaten
My heart

There's a new black hole
To look into
Now

I have eaten
My heart

What jaws I have
What guts
And the teeth!
You'd give all your life
For the teeth I have
In my skull

I have eaten
My heart

And you point that burger
At me!
What the wet lettuce
Regrets -
I have eaten my heart

How do you suppose
An artery sounds
When depart the parts
That I had
Yes I had
And I have eaten

Eaten.

The thing
Moved
I believe,
Even as it joined
My intestine

Alabaster Deplume.

FROM...PROTEST OF THE PHYSICAL

I have to bang my hand against some door to bring myself back to the body – Virginia Wolf

The lame arm of the crane circling;
unstocked shelves of a half-built fully-left car park;
the day has spent itself already so early in the evening

*

So early in the evening to be spent to want sleep
to brush off our shirts as crumbs the advances of another too often
I've said love tongue to spine too long I've spent not touching

*

A man alone
a room with a hundred TV screens

talk

town as talk
town as a dialogue-heavy scene from a Ken Loach film
town as a hundred TV screens:

the barrel swagger of a man
the benched-in bandstands with the empty
vials of people sitting spent

or sleep-deprived and shaking
bus-red-faced drinking
or already drunk and drinking
*

People will always have their songs
they stole from other songs: (town as a borrowed song)
I fought the law and the law 'aint done yet

Andrew McMillan.

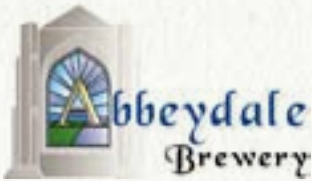
THE STARLINGS.

We stand on our silvery balcony as if on the prow of a liner our white room perfect behind us unsullied as yet by our stuff which sits meekly in cases by the door and as we look out over Brighton Marina with its white blue boats all nautical neatly lined up floating upon their fractured reflections undulating upon the wind ruffled water darkly deep we hear the green and purple stippled starlings rustling in their iridescent thousands beneath the Wetherspoons pub and on the mast-wires and as the sun sets staining sea and sky shades of orange the birds start their shrieking shaking the air and that blackness which roosts in my chest tucked up beneath the struts of my ribcage begins to stir I say let's get a drink what do you say and I put on my crow black dress we go down and out into the dusk.

Jenny Donnison.







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TOM J NEWELL.

DEAD SEA MOBSTER SETS SAIL.

INTERVIEW BY JONES.

Time to check up on one of the sons of Sheffield, Mr Tom J Newell, long since departed to the docks of London Port to ply his trade on the rich merchant’s well-lined pockets in the South.

Tom is a testament to proper illustration. It isn’t about over-technicality, photoshop effects and the latest trends. It’s about drawing beautifully, in a distinctive style, and keeping it true. More and more I am drawn to work that shows the actual working human behind the pencil, and less and less to crisp computer-aided perfection.

Very much rocking the same styles as his last feature - but huge progression throughout. Clean workflows with a growing nod to geometry and repeat patterns will keep me interested for a long time to come. Fair winds, Mr. Newell.

What have you been up to since you last featured in Now Then (#18, September 2009)?

I’ve had a few shows down here in London and one in Berlin. I’ve drawn the odd gig poster for the odd awesome band or two, and I’ve been doing loads of illustration work that’s been popping up all over the place. I try to fill the spaces between drawing things with bike rides, record shopping and trying to get back up to Sheffield whenever I can.

How do you think your style,approach and methods have changed since then?

My style has probably adapted and mutated slightly to suit specific jobs or to reference different influences, but I hope it has retained a stylistic identity that shows it’s mine. My approach to a piece is pretty much the same, but might involve a few more cups of coffee than it did a couple of years ago, and my methods have improved a bit through refining my tools. I work part-time in an art shop so I’ve spent some time figuring out exactly which pens and paper work best for me.

Is a new edition of the Pictoral Showboat comic in the works?

Yes! I’ve had the whole thing written and sketched out for a few months, but I just can’t find the time to put it together and ink it up. It was always my intention to continue making the comics, but it’s getting harder to find the time. You will see Pictorial Showboat #2 one day...but you might not like it, as I’m intentionally trying to make something that fans of the first issue will hate.

What were your reunion gigs with The Carol-Anne Showband for Tramlines Festival like?

Ha, it was all pretty surreal. We hadn’t played together for three years, but my mate Shaun was visiting from Taiwan (where he now lives) and we thought we’d give it a go. After a quick practice we were playing to a packed-out Bungalows & Bears with all our family and friends singing every word back to us and it was just unbelievable. To top it off, me n’ Shaun were outside a pub in Shoreditch a few days later and some complete stranger strolls up and says, “The Carol-Anne Showband? I saw you guys play up in Sheffield the other night. You were amazing!”

Tell us about the Dead Sea Mob and your live drawing exploits.

The Dead Sea Mob is a collective of incredible artists that I’m honored to be a part of. There’s me, Drew Millward, Godmachine, TwistedLoaf and the newly recruited Dan Mumford. We’ve had a few shows and done some drawing events that have all been really well received. We get free pens through our sponsorship with Posca, we’re going to be doing some charity work with Sea Shepherd and we will be touring internationally in the coming months. We’ve got a fine Captain behind us and The Mob is just going from strength to strength right now. DSM fo’ LIFE!

Any current or upcoming exhibitions?

Right now I’ve got a Totem Pole that’s showing in an Inkygoodness exhibition at the Custard Factory in Birmingham, some skulls that are on permanent display in Paris, and I’ve got some work up in the Do It Together group show that’s up in The Forum. You can buy some prints of mine from The Forum and, in the ‘Do it Together’ spirit, the money from the first one sold will go to one of the other artists in the show who’ll be picked at random. Also, there’s a big Dead Sea Mob show coming up in Brighton. There are details of that on our website.

Favourite artist right now?

Madlib.

tomjnewell.com
thedeadseamob.com







CRITICS.

THERE’S A LIMIT TO THEIR LOVE.

JACK SCOURFIELD.

“If Tegan and Sara Need Some Hard Dick, Hit Me Up!” Some of you may be familiar with this sentence already. Others may not have encountered this particular outburst before, but may recognise the abrasive and somewhat farcical language that is symptomatic of its source, namely Tyler, the Creator. Posted on Twitter in response to a blog post by one half of the aforementioned (openly gay) duo, Sara Quin – condemning both Tyler’s homophobic lyrics and their apparent tolerance by the cultural media – Odd Future’s head honcho surprised approximately no-one by reacting in a caustic, childish and misogynistic manner. There are few things that the music press loves more than a good ol’ artist-on-artist spat, and this exchange of hostilities was duly seized upon by websites and blogs from here to Mogadishu. Some ROFL-ed in the aisles at Tyler’s continuing ability to rub the moralistic world up the wrong way. Others raised their hands to the sky in a gesture of overwrought despair before strapping a cucumber to their forehead and running into the sea naked. Others merely yawned and waved a lazy finger in the direction of the near-identical fuss that surrounded Eminem ten years ago, or 2 Live Crew and Ice T more than a decade before that.

A stance that was always going to be of interest was that of Britain’s best-known music weekly, the NME. While circulation figures have been dropping at a steady annual rate, the 49-year-old publication still manages to loom large over the modern music scene. And so, shortly after the initial row had flared up and probably with a fanfare provided by a staff writer on a kazoo, NME’s verdict dropped online: “Tegan and Sara are right – Tyler, the Creator’s homophobia is repellent”. There we have it! The bold headline says it all! NME are throwing their weight behind the identical indie twins and saying “NO!” to Odd Future and their hideous homophobic ways.

The online post is full of condemnation for the mindless offensiveness of the group’s lyrics, anger at other areas of the media for accepting and praising such behaviour, vehement support for Tegan and Sara, and grrr, there he is, the swine! The post is peppered with pictures of Tyler posturing in a top hat and tails while nonchalantly flipping us a pair of his finest middle fingers, Tyler posing in a flat-peak cap with a crown around his neck, a video from Tyler’s NME cover shoot... Wait, what? Surely the man who caused such ire and moral outrage from within the ranks of the New Musical Express’ staff can’t have, you know, graced the cover of the New Musical Express? Oh hang on, he has. Two weeks previously, no less. And what’s this at the bottom of the NME.com Odd Future denouncement? A link to the NME review of Tyler’s new album, **Goblin**, giving it a respectable score of 7/10? Oh, right.

Sadly this isn’t the only example of a distinct lack of long-term memory within the world of the music press. NME afforded indie-rockers White Lies an even shorter ride on their wave-machine of adulation, slapping them on the cover in January earlier this year before waiting roughly twenty pages in to the same issue to deliver their sophomore LP **Ritual** a pretty duff 6/10 review. The artists who found themselves in the upper echelons of the BBC Sound of 2011 are also having to grapple with the fickle nature of the beast. Despite rather bizarrely landing the cover of Q Magazine for August, critics have reacted indifferently to Jessie J’s debut album and her longevity is now looking somewhat dubious. Strange, then, that many of these critics would have comprised the team of “industry insiders” that compiled the list and applauded her so in the first place. Elsewhere in the Beeb’s top five, Clare Maguire’s record was widely panned by the press (NME? 2/10!). The Vaccines have become human magnets for blank looks, and despite fairly positive critical reception, Jamie Woon hasn’t exactly left the musical mainstream quaking in their Hunter wellies.

Out of the BBC’s soon-to-be-Famous Five, though, James Blake stands out as the man who’s endured the biggest backlash from those that once delicately eased him up on to his pedestal. His self-titled debut became widely critically acclaimed, and at the time of writing sits at 8/1 to win this year’s Mercury Prize. But in some quarters, the claws began to be sharpened as early as the release of second single ‘The Wilhelm Scream’. Or to be precise, the moment that it was revealed that it wasn’t Blake who wrote it, but his dad. Hang on, wasn’t that first single also a cover, of that Canadian bird outta Broken Social Scene wot woz on Sesame Street? Is this joker just getting huge public recognition through some kind of mumbled bass karaoke? Parts of the music critiquing world began to wonder whether the exact same songs that they’d previously listened to and loved so dearly were really all that, after next-door’s 14 year-old daughter added Blake to her iPod alongside Taylor Swift and Mumford & Sons. It now seems to be fashionable if you’re a music journo to scoff about James Blake on Twitter, equating him to the very notion of dullness itself.

The News of the World weren’t the only media outlet to revel in building someone up, only to squeak with glee as they tore them down again. Music publications love nothing more than to take pot-shots at artists they deem to have got too big for their boots, even if it was those same publications that fitted, paid for and praised those boots in the first place. But Then Again, Maybe What All These Critics Need Is Just A Bit Of Hard Dick?

LIVE.

DRUM[ROLL] / POKEY LAFARGE.

TRAMLINES.

DRUM[ROLL].

7TH JULY.
DIRTY LITTLE SECRET.

REVIEWER – BEN DOREY.

Drum[roll] have been making a name for themselves on Sheffield’s house and techno scene in recent times with a series of high profile bookings bringing internationally touring DJs to intimate venues. July’s instalment saw them move to the recently opened back rooms of Dirty Little Secret at CADS, in my opinion one of the most exciting new spaces to open in the city recently. The line up brought Amsterdam favourite Patrice Baumel and Francophile electrohouse guru Ivan Smagghe for (I think) their Sheffield debuts.

Baumel was at the controls when we arrived, in the depths of what seemed like an atmospheric and lengthy transition towards a dance floor destroying drop. It was disappointing to say the least when this expired into the introduction of another song with a whimper. A great deal of elaborate manipulation with effects followed this, at points seeming impressive but never really leading into the following tune with the sense of progression that gives the genres he specialises in energy. This was combined with a questionable selection of tracks that was too all over the place to maintain overall cohesion. My interest started to wane as the music took a departure towards vocal house, as did the numbers of people in the room. I finally followed them upstairs when Baumel dropped Blur’s ‘Girls and Boys’ on the back of a tech house track. Good tune - completely inappropriate situation. Only the most fervently intoxicated seemed to disagree.

Thankfully the Collect residents were able to provide disappointed partygoers with a strong blend of throbbing house in the small second room until Ivan Smagghe took to the stage much later than billed. This moustachioed Frenchman provided a much welcome change in direction, playing harder than previous sets I’ve heard from him and catering well for the post 4am crowd. Blending technically interesting electro synth action with surging bass lines and punchy kicks, his tune selection was not exactly inspiring but the progression and DJing expertise led to a set that ticked all the boxes that Baumel missed and reinvigorated the crowd. Dangernoise Soundsystem, which some were complaining was too quiet, accentuated the razor edges of Smagghe’s electro sound nicely, proving to me that the lack of energy up to that point was more DJ than sound related.

All in all, a good night in a superb venue for the genre, but it was a shame that it got going so late that many in the crowd had left by the time things improved. Drum[roll] are trying hard to bring new acts to Sheffield and the failure of one of these names to live up to expectations should in no way detract from their efforts to move this city’s rediscovered love of all things techno into new areas.

POKEY LAFARGE.

21ST JUNE.
GREYSTONES.

REVIEWER – JACK UNSWORTH.

On 21st June the Greystones saw an unforgettable set by Pokey laFarge and the South City Three, an American roots band from St Louis, Missouri who play a blinding amalgam of blues, ragtime, western swing and skiffle.

The support act was Sheffield’s own Billy Martin Jnr, a guitar playing singer-songwriter whose accent would change from Deep South American to South Yorkshire with well-placed comic timing. His songs consistently conjured up images of the American. He sang about steam trains and shoe shines, and told stories about characters who would not seem to come from Hallamshire, but rather from the old Chicago or New Orleans. His blues riffs were jazzy and groove driven, with a voice so gravelly at times that it could have been used to lay roads, before lifting up again to a sweet tremolo. With a very impressive harmonica player accompanying him on some tracks, the songs all whacked a powerful punch and made for an impressive start to the evening.

Now, on to the main act - Pokey LaFarge and the South City Three. Pokey himself plays guitar and sings in a 1930s chirpy manner, with a cheeky smile that reminded me strangely of George Formby. The double bassist played an impressive skiffley bass line and occasional solo, and a lead guitarist delivered perfect little licks and trills around the vocal line, sometimes playing with a slide. And then there was that other guy, who was a harmonica player, snare drummer and washboard player and very much the showman, adding theatrics to the show just by having such an impressive moustache. I did ask him during the interval if it is dangerous playing the harmonica with such facial hair - if sometimes stray hairs got caught in it and were wrenched out in eye watering pain - but he shrugged it off with bravest nonchalance.

The songs were all originals, good fun, energetic numbers telling stories which, like the support act, conjure up images of older days a continent away. The band were clearly made for dancing to, for jigging, spinning your partner around to. Frustratingly, the audience was largely seated and when my feet and those of the friends I’d gone with could no longer take it, we jumped to the front, imagining that if we began to dance, it would spread like wild fire, the crowd suddenly remembering what this kind of music is really for. After a minute, I turned to see the embarrassed faces of those sitting nearby and realised we had very much misjudged the audience. We soon sat down again.

If you ever get a chance to see this band, then do so, as they will be one of the best you will ever see. Just try to see them where there is dancing room.

TRAMLINES.

21ST - 24TH JULY.

REVIEWER – PETE MARTIN.

A lot of festivals are broadly themed - metal at Download, folk at Cambridge - but Tramlines is a real smorgasbord for the musical palette and my aim was to gorge on (or at least nibble at) the feast.

I started with Emily Jane Stancer at a noisy, early evening Frog & Parrot. She opened with a cover of ‘Love Will Tear Us Apart’, which sounded quite disconcerting being played on just acoustic guitar. Her set was split between covers and original material, something that she is working on with Mark Gouldthorpe. Indeed her first ever gig was supporting Artery at the Academy almost 18 months ago. This could be an interesting partnership. My next two potential gigs were washouts - one no-show and one band playing at a different venue at an earlier time. About half of my weekend’s itinerary didn’t materialise, in fact. Ah well, tomorrow’s another day.

Another acoustic start to the day - this time Chloe-Jade Simmons at Henry’s. Her self-penned songs are paeans to love and loss, with her beautiful voice and gently strummed guitar providing a sparse but very effective sound. I’ve not heard anyone sing the words “fuck it” so charmingly. Onto the revamped upstairs room at the Shakespeare, a much missed venue. You can’t have a music festival without an Icelandic ukelele player, can you? Eliza Newman sings very simple songs (including one ditty about the Eyjafjallajökull ice cap) in a joyfully simple way, and her enchanting stage manner, including that seemingly patented charm from her homeland, won her many admirers.

Bar 27 is a trendy bar with a trendy clientele and the first band looked ominously like the local branch of the Haircut 100 fan club. They were dressed and coiffed just so, but the Bluehearts then proceeded to unleash a barrage of controlled noise that was totally at odds with their foppish appearance. A very pleasant surprise. Russ Palmer has written a handful of the best songs to come out of Sheffield in the last few years and his band The Unfortunate Incident played a great set full of those quirky, funny, uptempo tunes. Catch ‘em while you can.

One of the most anticipated gigs was at the City Hall Ballroom where the I Monster Awkestra played with special guest Mal from the Cabs. This was such a perfect marriage of two iconic Sheffield artists and the Awkestra really brought the recorded material to life with pulsing rhythms, wailing sax, funky guitar and throbbing bass. We were taken back to Cabaret Voltaire’s heyday with ‘Sensoria’ and ‘Nag, Nag, Nag’, both benefitting from the extra muscularity of the extended band. Then, perhaps as a nod to Charlie Collins, who played percussion tonight, they played a great version of Clock DVA’s ‘4 Hours’. A mesmerising performance.

A packed Harley welcomed an aural assault from the Chapman Family with their four guitar frontline. There was no let up in the intensity of their performance, but it was all one-paced and there wasn’t enough light and shade to mark them out as anything special. Big queues at the Bowery and the Washington meant it was the end of Tramlines for me (deadlines meant that Sunday went unreported).

SUITCASE CINEMA.

THE RUDE SHIPYARD.
24TH JULY.

REVIEWER – EBONY NEMBHARD.

The Rude Shipyard proved a fantastic finale to a great weekend of creativity. This year had a great line-up, which included the likes of Sieben, Fuzzy Lights, Stephanie Hladowski, 7 Hertz, Carl Woodford, Actual Midgets, Squalor, Phantom Dog Beneath the Moon and Mark Wynn.

As usual, Sally and Ric did not disappoint in providing a wide range of artists for the event and the coffee flowed freely, as did the people arriving to enjoy the entertainment.

A personal highlight was the improvised yet compelling collaboration between James Barlow of local band Actual Midgets and travelling duo The Suitcase Cinema. The performance saw the screening of 1982 documentary Atomic Café, accompanied by insertions of live music.

The 16mm film reel, composed of candid footage and propaganda from the 40s, 50s and early 60s, displayed striking imagery, over which the band played a soundtrack of steady drum fills, soft vocals and a manic sax, creating an atmosphere which can only be described as catastrophically exquisite.

Not only did the film highlight the profoundly inhumane nature of nuclear warfare, but managed to morph its destruction into something tragically humorous, deeply engaging and hauntingly beautiful.

JOSH T PEARSON.

THE LEADMILL.
24TH JULY.

REVIEWER – SAM WALBY.

Fresh off the back of his debut album, Josh T Pearson was surprisingly upbeat as he took to the Leadmill stage – surprisingly, because **Last of the Country Gentlemen** is a record packed full of heartbreak and sober longing.

Appearing late after a less-than-inspiring set by Jersey Budd, who sounded like the bastard lovechild of a Bon Jovi, Liam Gallagher and Bob Dylan threesome, Pearson was in good humour, jokingly trying to get the audience to settle down for what he described as his “sad songs”. A packed room happily obliged, and he delivered five delicate, country-tinged songs of love and loss to a near-silent crowd, including the bitter ‘Woman, When I’ve Raised Hell’ and his oft-praised reworking of ‘Rivers of Babylon’ (inspired by Willie Nelson’s version – “We don’t have Boney M in the US”).

The mid-set banter was enjoyable and the dynamics within any given song were absolutely staggering, but it all ended far too quickly. Next time he should have a whole evening to himself.



JEHST.

THE DRAGON OF AN ORDINARY FAMILY.
YNR PRODUCTIONS.

REVIEWER - JOE BAKER.

After a six year wait, Jehst is back with his first solo album since 2005's **Nuke Proof Suit** and one of the strongest releases from the oft pigeonholed UK hip-hop scene in a little while. A healthy 16 tracks deep, **The Dragon of an Ordinary Family** is a breath of fresh fire for a scene that has seen many established MCs seemingly disappear or turn to more commercial exploits. Some of the tracks may be a year or two old, but the album still has a fresh sound that stands up well with other recent releases from here and abroad.

The album starts strong with surefire head-nodders like the self-produced 'Killer Instinct' and 'Zombies', and doesn't fade out, with standouts like 'Old No. 7', a beat that could easily have been created by Wu-Tang, 'The Illest', a wonky sounding banger, and 'Back to the Drawing Board', a kick drum frenzy of a track that you could see getting airplay on major radio stations like BBC 1Xtra (if they decide that they like independent music again).

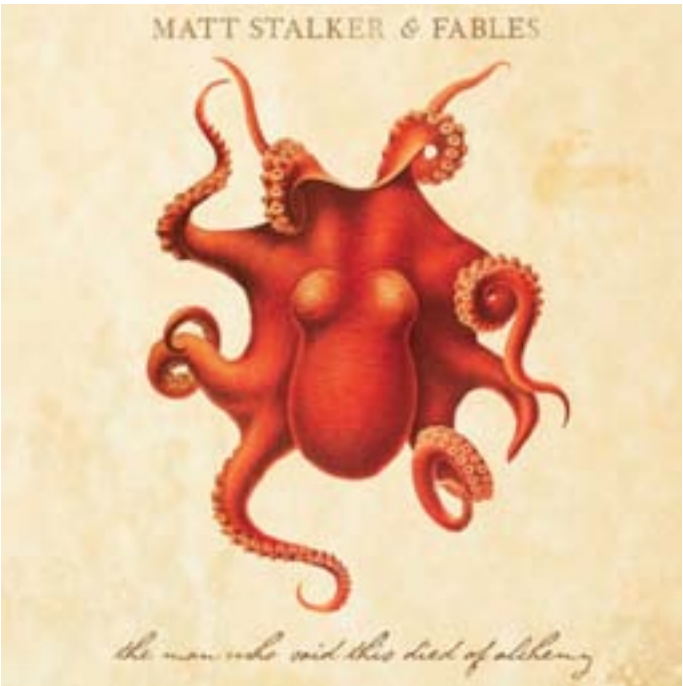
Jehst lets his emotions run deep towards the end of the album on 'Poison' and 'Tears in the Rain', something a lot of MCs nowadays shy away from in favour of fronting behind an ego. You get the impression that Jehst the musician is a lot like Jehst the everyday man.

Beats are handled by the likes of LG, Chemo, Beat Butcha and Jehst himself, with styles ranging from a synth heavy sound to live instruments played over cleverly disguised samples. It would have been nice to hear a few more beats from the man himself, but the fact there are no guest features on the mic makes it a very personal album already.

The record acts as a good mid-point between the best of his previous two releases, Nuke Proof Suit and **Falling Down**, while lyrically Jehst has developed his trademark style even further to sound easy and laid back yet energetic and hungry after over a decade in the industry.

Hopefully this will spark a resurgence in conscious, well produced hip-hop, which isn't dictated by the current commercial trends. As we move into an age of disposable music, it's nice to hear an unrushed, well thought-out record that is obviously a labour of love.

Check out Now Then #39 for an interview with the man himself.



MATT STALKER & FABLES.

THE MAN WHO SAID THIS DIED OF ALCHEMY.
SELF RELEASED.

REVIEWER - BEN ECKERSLEY.

It's easy to be a snob about other city's music scenes, living where we do. Even so, it came as a pleasant surprise for me to discover what a wonderful acoustic scene Sunderland has. Matt Stalker, with his merry band of Fables, is at the centre of this, and his debut album **The Man Who Said This Died Of Alchemy** unites the talents of many of the North East's finest musicians. Along with his principal collaborators Jenny Nendick (on cello) and Baz Crosby (one of the most sensitive drummers I've heard), he's made an album of lush, carefully arranged, moving and intelligent songs.

Us Sheffielders can make a small claim on the talents of this fine songwriter, as it was living here at the turn of the last decade that he bought his first Jeff Buckley album at the proudly independent Record Collector in Broomhill – clearly an influential moment in his musical development. The adjective 'Buckley-esque' is one lazily banded around by many a reviewer, but it is appropriately used here. Matt's voice has both power and subtlety. It's clearly the most important instrument on this album, and the sound around which the music is constructed.

Matt is a curator of the Old Friends / Bookends events at the Independent in Sunderland, the venue around which the local scene thrives. Many of the night's regulars have played a part in this album, adding their voices and a range of other instruments – double bass, flute, even bouzouki – and the textures created really help to increase the range and scope of the album. Too often, albums by singer-songwriters, though beautiful, may wind up feeling monochromatic. This certainly isn't the case here. The lush sounding tracks are balanced with several completely acoustic vignettes worthy of a comparison with Louis Romegoux. The sense of range and variety extends to the lyrical themes too, with songs traversing agoraphobia, idle fantasy, punctuation (though I'm still searching for some hidden metaphor in that one...), and the most heartbreakingly beautiful song I've ever heard about child abuse.

This album is an assured debut full of confident and emotional songs, all the more impressive for being self produced. A UK tour is being planned for the autumn with a promised stop-off in Sheffield. Visit mattstalkerandfables.bandcamp.com for more info.



MOTOR CITY DRUM ENSEMBLE.

DJ-KICKS.
!K7.

REVIEWER – TIM WILSON.

Considering the fact that Danilo Plessow's insanely well-produced **Raw Cuts** series was entirely sample-based, it is little wonder his astute skill in assembling fresh and authentic sounds from the black wax of the past has been recognised for the prestigious **DJ Kicks** mix series.

In a landscape where the value of crate digging looms large, the relevancy and success of compilations like this one will only increase. Add to this the fact that a lot of contemporary music is fundamentally retrospective, throw in the limitless archives of the internet, and you have an audience primed for revelling in the nostalgia of the producer. But this nostalgia only becomes interesting when the producer forges something new and interesting. With his DJ Kicks mix, Plessow does just that.

In the first ten minutes he traverses jazz, soul, reggae and afro-beat, creating a formidable build with Scratch 22's remix of Electric Wire Hustle's 'Again', the bass of which reverberates around the introduction wonderfully well, leading to Sun Ra's 'Door of The Cosmos' and Rhythm and Sound's 'Mango Drive' until we're brought into a playful groove in the form of Tony Allen's 'Ariya'. The vocals extend nicely into Peven Everett's 'Stuck', the track that in the first half comes closest to Plessow's own productions. Plessow eases the transition between Everett's soulful number and Larry Heard's (aka Mr Fingers) emphatic brand of Chicago house with Bad Jazz Troupe's aptly named 'Breakdown Treat'. Rick 'Poppa' Howard's 'Can Your Love Find Its Way?' demonstrates Plessow's unsurprising affinity with highly percussive, warm and accessible house music.

Fred P in 'On This Vibe' is on a very deep vibe, with undulating swirls adding another dimension to the mix before we reach familiar territory again with Creative Swing Alliance's 'Don't Forget Your Keyz', which creates a mirthful clamour. Philippe Sarde's 'Le Cortege et Course' adds grandeur before Robert Hood's acid house kicks the intensity back up. The vocals of Loose Joints (a vehicle for Arthur Russell's productions) 'Pop Your Funk' prevent the tedium that might ensue if Hood's relentless offering went on much longer. Arts and Crafts 'I've Been Searching' (produced by Walter Gibbons) excellently accentuates the drop of Plessow's cut 'L.O.V.E.'; a magnificent homage to all things Detroit. Familiar faces follow in Aphex Twin and Reclouse, with Isolee's remix of the latter sounding as sublime as it originally did. 'Cosmic Cart' by Latecomer is delightfully ominous and the addition of Timo Lassy and James Mason after feels slightly superfluous.

Ultimately, Plessow combines his nostalgic inclinations for Detroit and Chicago with a mix encapsulating a multitude of moods. Although you feel the shifts, you're content to experience them as the mix unfolds in a natural, charming way.



QUANTIC.

BEST OF.
TRU THOUGHTS.

REVIEWER - FRED OXBY.

I'm often wary of receiving Best Of compilations for review, especially if I am already a fan of the artist in question. If I like a musician or band, I prefer to listen to the records in full. With compilations, I find myself dipping in to their work without appreciating the real context. It is therefore with trepidation that I set out to listen to the 32 tracks which Tru Thoughts have selected for their forthcoming **Best of Quantic** record.

To date, Quantic's music spans 12 albums and numerous bands and to be fair to Tru Thoughts, a lot of effort has been made to select tracks from all of his various projects, as well as some of his more obscure work and his own productions, giving a good cross section of the musicman's work. The addition of three unreleased tunes may lure big fans into acquiring this release even though the remaining 29 tracks will probably be familiar to them. New listeners will no doubt be won over as well given the opportunity to sample Mr Will Holland's talents, incorporating soul, funk, reggae and trip hop into a very recognisable, vintage sound.

But I feel like Tru Thoughts are scraping the barrel a little by releasing this record. There is not really anything new to shout about - just a reminder of what has already happened and a retrospective slap on the back for the good things, all framed in a clear desire to keep cashing in on the Quantic back catalogue. This opinion is largely due to my own embittered feelings about the Best Of medium and less to do with a deep-seated annoyance at Quantic himself, who is undoubtedly one of the most important British funk and soul musicians of the last two decades and who - excuse my French - defecates on other claims to the title from a rather high vantage point (*cough* Mark Ronson *cough*).

If forced to put aside this criticism and discuss the music in more detail, I will concede that there are many pleasures on this record, particularly the poppy, danceable reggae numbers from The Combo Barbaro period, which layer Latin percussion over Jamaican drums and horn melodies. This has always been one of my favourite incarnations of the Quantic brand and remains so. I also loved listening to the voices of some of Quantic's famous collaborators such as Spanky Wilson, Kinny and Alice Russell, who have coloured the music with fantastic lyrics and vocal melodies over the years.

If Tru Thoughts' intention in releasing this was to remind me how much I like Quantic, I will somewhat begrudgingly accept that they have succeeded. I only wish that this revelation came along with a new Quantic record. Sigh.

RAS G.

OUTERBODY, OUTERBEING, OUTERBASS.

INTERVIEW BY IMOGEN DECORDOVA.

Ras G (aka Gregory Shorter Jr) is one of the many fruits to grow on the ever-bountiful Brainfeeder bush. His afro futurist influences and a natural love of dub and heavy bass music all contribute to his extra-terrestrial take on the American deep jazz tradition, with the odd airhorn punctuating each track (naturally). Think the BBC Radiophonic Workshop playing over a rather destructive bassline.

Past releases include **Brother From Another Planet**, **Ghetto Sci-Fi** and **El-Ayllen Part 1**, not to mention his Beat Soup mixes, which showcase some of the best musicians and producers to come out of LA at the moment.

We enquired about the influences behind his Afrikan Space program moniker, during which a lot of his personal take on black consciousness seeped into conversation. Can you tell? It took a bit of a nudge to get Ras to complete the questions put to him but he came through, in the most cryptic and unorthodox way possible. Oh Ras.

What's your musical history?

Well, my musical history started from before I was ever on the planet. My mom said when I was born I came out not crying, so that was my introduction to sound.

When did you start making beats and what prompted you to get involved in music?

I started making beats in 2002-3. What prompted me to start creating music was that I always knew what I wanted to hear. When I would go to friends' houses I would hear productions that were subpar to my ears at that time. I was a DJ and my mind frame was 'make some shit'. Some boom bap shit or whatever - just something dope. I wasn't hearing it so I eventually got my own drum machine/sampler and have been going ever since.

There's the obvious influence of Sun Ra and afro futurism on your music. Your project Afrikan Space Program for one is a giveaway. How were you exposed to this?

I was exposed from birth. I am born into the being that I am. Everything you hear and see, that comes from I-Self, is.

What's the relationship between the music and the philosophy? Am I right in saying that you're Rastafarian?

I'm everything to those who know nothing and nothing to those who know everything. I have many names. Check my melanin, it never changes. Rastafari is my Enlightenment. Rastafari is I Natural Being. Rastafari is what it says RA'S TAFARI. It's no religion thing. 'Ra' meaning the sun, 'Tafari' mean awe inspiring mystical youth. And what am I you ask? Haha, from slavery to now, I am not supposed to know what I know.

As an African in the West to know that about Horus, Isis, Osiris, Maat 42, negative confessions, the Olmecs, the Moors and certain things, I am taught to just be a believer in whatever is - told not to ask questions or I'm told that I am a sinner. I am from a people that's taught I am a nigga and that Jesus is the son of God and that it's alright to eat pig guts even though it will give me high blood pressure and kill me off. So for me to come into myself or I-Self as Rasta Man, to say that all that is wrong and to acknowledge a certain identity with my past, is a divine thing to a person like myself. And like I said: We have many names of enlightenment. Check the melanin 'cause that's what never changes.

You seem to really take the mentality of the DIY deep jazz musicians. Who would you like to collaborate with in terms of live performance?

If it were five years ago I would have said Sun Ra, but I have accomplished that with the Art Yard/All City release.

The being I would like to work with the most on this planet right now is the creator of the culture that comes from ancient nothingness. That being is the Amon-Ra of hip hop - Afrika Bambaataa. The emcee I would most like to work with is Brother J of the X-Clan. The vocalists I would most like to work with are Erykah Badu and Baaba Maal. All is happening in due time. Stay breathing.

Brainfeeder seems like a pretty tight musical family. Did this relationship exist before you were brought together under the same umbrella?

Yes, it did exist. Before Brainfeeder I was cool with Steve El (Flying Lotus), Daedelus, Samiyam, Gaslamp Killer, Teebs and Matthew David. So when Steve created Brainfeeder it was really a natural thing for him to gather a cast of outer minded artists.

Do you feel as if you're part of a strong musical family tree or do you feel pretty independent?

I myself have always thought of what I do as a creative artist as a continuation of what my ancestors in life and music have demonstrated, which is why I represent and celebrate that I'm the future and the past. I'm everything they said I would be back then till these times now. I'm the defender and offender of that root, you know? They're my root, they're my tree. I'm their fruit that holds the continuation seed in likeness and being, creation wise, sight, sound and overall being. They're always there as I will always be here because we are the same.

Can you tell me a bit about Poobah records. Any recommended releases coming up?

I'm just an artist on Poo-bah Records and an employee at the Poo-bah record shop. I've helped on the label end choosing artists that I think people should know about, like-minded artists within the creative community. Our newest release is by Dakim, a transplant from Detroit. He's one of the most productive artists I know, who takes all routes in creativity which is what I love personally - the unexpected in music. He's done well in demonstrating that.

You've been known to incorporate 'healing tones' and white noise into your music. What is it about the physicality of the music as opposed to just the audible effects that makes you want to include these? Are there any other effects, hidden tones that you tend to use?

I don't think - I feel...

How does all this translate into your live shows? They have a pretty good reputation. What's the difference between Ras G live and on record?

It's the same. I and I go everywhere musically, so I and I try to demonstrate that, in a live setting as well as in the spacebase, it's all an outerbody, outerbeing, outerbass experience.

In a recent interview, you said it 'feels good playing for the community. They don't know the songs but they feel it'. Do you still feel that way about playing music to certain audiences?

Yes I do! People in my area where I live know 'everything' that is presented to them by the people who know 'everything', so it feels good to present them the best nothing they would never hear. It's their music which they don't know is theirs, but then again there are a lot of things on this planet that are theirs in origin that they know nothing about.

What's influencing you at the moment? Are there any sounds, art, films, developments in technology that you're really into?

I've been buying and reading more books than ever - Dr Yosef Ben Yocanon, Ivan Van Sertima, John Henrik Clarke, Francis Cress Welsing, Dr York, Sun Ra, E A Wallis Budge.

I'm listening to lots of different AfriKAn rhythms - Sun Ra (as usual), Khalil El Zabar's Ethnic Heritage Ensemble, Phil Kelan Cohran. And music that I grew up listening to - early 90s hip hop like Native Tongues, X Clan, Divine Styler. Hip hop records that were creative, educational and fun. Crazy electronic records.

Any last words?

VIEWS ON SATURN VOL. 1 (ALL CITY/ART YARD RECORDS)
SPACEBASE IS THE PLACE 10" (POO-BAH RECORDS)
C.RAZY A.LIEN cassette (LEAVING RECORDS)
RAW FRUIT cassette (LEAVING RECORDS)
BLACK JUPITER LP (BRAINFEEDER)



FILMREEL.

DIGITAL DISTRIBUTION: STEPPING UP A GEAR / PIRACY & EXPOSURE.

Now Then readers who happen to follow the Filmreel content with a degree of faithfulness may recall a previous article on Digital Cinema entitled 'Bridging The Gap'. In that piece, I touched upon the gradual introduction (and rapid proliferation) of digital technology into the filmmaking practice and the way it has enabled, liberated and somewhat legitimised those working outside the constraints of mainstream Cinema. But the main focus was Mike Figgis' book Digital Film-Making - which delivers a wonderful template for working with confidence with readily-available technology and encourages us all to explore the vast new realm of creative possibilities on offer. My conclusion of that very same article can be seen as the starting point of this one.

In projecting into the future of digital dissemination of independently produced material, I chose to highlight the slow death of distribution companies (despite their key role in the mechanism through which big studios fuel the multiplexes across the globe) and the advent of digital projection, which the majority of cinemas are now equipped with. I suggested that there is already no reason for distributors not to be altogether bypassed in the process and I called for more initiative, on both the side of independent filmmakers who truly achieve a singularity of vision and the creative management of cinemas.

Now I call for action and present to you a platform that is arguably farther-reaching than the average cinema release. It offers creators of original digital content the chance to take complete control of how and where our work is seen and to actively seek and attain direct revenue from it.

Let me take you back a good few months in time, when I was involved in the development of a feature-film that was to be largely shot in Northern Ethiopia. Due to the nature of that project, I had to delegate aspects of it to different organisations, more firmly grounded in heritage and history. That's when I became acquainted with Anand Kannan and SixInchSpace. His company had already produced and successfully sold a number of historical documentaries to broadcasters. Anand was impressed with my production package and previous output and was therefore very keen to help.

As it happens in this unforgiving business, the project was forced to halt and I swiftly decided to pursue other options, taking on commissioned work and receiving funding for a smaller-scale production along the way. Anand and I maintained sporadic correspondence and more recently, in response to a production update I circulated around, he contacted me with details of a new international venture that he was involved in. Soon after, he offered me an in-depth 45-minute presentation via Skype and I was introduced to the exciting world of Eggup.

The following is now mostly dedicated to the succinct outlining of Eggup's mission, services and recent achievements. So, by means of your press-release, over to you, Andy...

Eggup.com is a Do-It-Yourself film distribution platform that ensures secure transactions and protects films through its anti-piracy software. This innovative Hawaii-based company is playing a key role in reshaping technology and film industry standards throughout the world. Recently they took part in the Living Labs Global competition, winning the prestigious award in the category of Sustainable Initiative on Intellectual Property Protection.

Eggup's platform allows filmmakers to upload their 1080p quality films, thus creating an encrypted .egg file. This secure file is made available to consumers in a number of formats. Since your film is encrypted as an 'Egg', it can be safely passed from one consumer to another. Whenever a consumer shares an .Egg with friends and family they can only access the trailer of the film. For them to see the full film they have to purchase it.

The filmmaker can add, edit or delete their pricing options, content and country restrictions. Not only that, there are a few great features such as the embedding 'Buy Film' button into other third party websites and blogs. Another great tool is the 'Create Affiliates' feature that allows filmmakers to create strategic alliances that generate heavy traffic by capturing the same target market. The filmmaker decides the split per transaction fee. It's all trackable. Another favourite is 'Create Pay-Per View Site' - your own website to sell your films securely.

It's clearly a business - there's no arguing - but the foundations of it are noble. Eggup stems from technology originally conceived to prevent piracy and now allies that with the will to empower creative independent individuals, whilst recognising the fast-growing niche of consumer sharing. It's remarkable what this very young platform can already offer and, even more so, to think of the possibilities that lie ahead.

Although Andy decided to share the information on Eggup with me when he recognised the value it could have for my current Web Series project Where Her Dreams End, I have been invited to submit older work. Ironically, I have chosen to test-run the services with my most piratised feature film, Antlers of Reason (2006). I like the idea that now, even on the other side of the world, in some remote town of a totalitarian country, someone may choose to purchase my Egg...

eggup.com
whereherdreamsend.blogspot.com

JOÃO PAULO SIMÕES IS A PORTUGUESE FILMMAKER LIVING AND WORKING INDEPENDENTLY IN SHEFFIELD. HIS WORKS INCLUDE ANTLERS OF REASON AND AN ARRAY OF MUSIC VIDEOS AND DOCUMENTARIES;

CAPTURAFILMES.BLOGSPOT.COM

Filmreel is planning an upcoming article entirely dedicated to the compilation of film taglines. We welcome the contribution of everyone with a passion for Cinema. Feel free to send us examples of taglines that you find enjoyable, hilarious, tacky (or so bad that they become good) to:
jps@nowthenmagazine.com.



PIRACY & EXPOSURE.

ALEX KEEGAN.

'POW!' yelps Lethal Bizzle as he marches towards the camera, a noble cry from a man whose heart is set on fighting against a corrupt world riddled with movie piracy. Before he makes his next step a brief sparkle appears in his eye, some insight into the elusive hero who's taken it upon himself to go where no other below-par musician has dared to go to protect the rights of filmmakers. This isn't a man driven by glory or self-congratulation - Bizzle has come to fight the pirates and he's not leaving until filmmakers receive due financial reward for their efforts.

Unfortunately brazen Bizzle's interest isn't solely motivated by his commitment to authentic cinema exhibition. A wad of cash seems to help any celebrity of his ilk drum up enthusiasm for a cause. Who can forget some of the 90s' greatest out-of-work actors desperately trying to draw analogies between stealing someone's handbag and pirating films?

Despite the indifference many of these adverts elicited from their viewers, the problem of pirating is one that does directly affect those working within the film industry and can make or break a film's success. The Hollywood studios' cries against film piracy always feel unjustified and greedy. Who really cares if a summer blockbuster makes two million less at the box office? Of course, it is those lower down the industry ladder who pay the price, and independent filmmakers' projects are often crushed by the refusal of audiences to part with their hard-earned cash instead of resorting to illegal downloading. This has resulted in many British distribution companies, especially art house heroes Artificial Eye, adopting multi-platform releases as a strategy to counteract potential money loss. Audiences can now watch a film upon its release in nearly any format - in the cinema/on DVD/via the Internet - giving viewers more freedom as to how they watch things and reducing the desire for people to resort to pirating if a film isn't readily available to them.

Multi-platform releasing seems like one apparently successful way to deal with illegal downloaders, but there are still inherent problems for those filmmakers and production companies that never had a market share to begin with. If your films aren't being seen by anyone then the threat of piracy is non-existent. Recent surges in online distribution have meant that many up-and-coming filmmakers no longer rely on Hollywood studios or large, impenetrable distribution companies to get their films out there. Revolutionary websites like Distirfy allow users to upload their films for a small fee, and in the process get their creations onto iTunes, Amazon and other platforms without the convoluted bureaucracy of physical distribution. This means that filmmakers with a worthy product - after all film distribution is sadly entirely business focused - have more of a chance of getting their film seen and appreciated.

But there is always the problem of exposure. How do you get all that lavish praise and attention your cinematic masterpiece so deserves compared to those worthless pieces of trash that share online space with you? The answer is one that is complex and constantly misunderstood. No one has devised a winning 'formula' that allows films to receive instant success - such is the joy of cinema.

One person who doesn't seem to face such a problem is American independent cinema poster boy Kevin Smith, whose film Clerks set a new standard for DIY filmmaking in the 90s. Recently Smith has declared an all-out war with American distribution companies, furious at the sycophantic, soul-selling behaviour required to sweeten up Hollywood companies in order to get your film seen. At Sundance festival this year he sold the distribution rights for his latest film Red State to himself for \$20. He jointly proposed a manifesto for young filmmakers to free themselves of their dependence on the Hollywood system. Instead he called for all to partake in international crowd-funding schemes, where a mass of individuals who share passion for cinema come together to help fund and distribute each other's films. Despite his idealistic intentions, this back-fired somewhat because he was preaching to a room of Hollywood distributors who had come to buy his film. He was greeted with a reception of boos and has subsequently been lampooned in the media for his disregard of the people who helped make him a star. The latest update is that he has sold the European distribution rights to Lionsgate Films, one of the world's largest 'independent' distributors. Think of that what you will.

distirfy.com



**The
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CHILDRENSOCIETY.ORG.UK**

This month we're excited to be able to talk to you about Embrace, a project of the national charity The Children Society that works to improve the delivery of and access to child-centred services for young refugees and new migrants living in South Yorkshire.

Their primary objective is to increase the self esteem, confidence and life skills of young migrants in the region. This includes improving access to education, employment and training, as well as signposting to other services, agencies and voluntary and community groups. Throughout this, Embrace works directly with young people and their individual needs, making them part of the decision making process and encouraging enhanced attainment through participation in the arts, media and sport. Examples include bespoke pupil-centred programmes in schools, befriending for one-to-one support, an advice service and weekend and evening activities.

There are challenges ahead for Embrace. Resources are certainly not plentiful at the moment, but community involvement and volunteering are essential. We will use the last part of this article to explain how you can help.

With such a wide range of activities comes an equally wide range of volunteering opportunities. We are certain that whatever your preference or area of expertise, you can help make the lives of young refugees and migrants in South Yorkshire better. Roles can range from helping out with a weekly sports group to accompanying whole families on trips. Embrace also work with a wide age demographic. If you're looking for experience working with children you can apply for a primary school role, while positions working with teenagers are also available.

There are many things to be gained through volunteering. Embrace offers specialised training in safeguarding children, boundaries and health & safety. It also offers organisational support in the form of appraisals and regular contact, as well as covering any expenses incurred. Needless to say there is also the satisfaction gained from helping someone less fortunate than you.

SUNFEST: FESTIVAL OF BEERS. THE RISING SUN. 471 FULWOOD ROAD.

Early last month, the Rising Sun in Fulwood played host to Sheffield's best loved beer festival - Sunfest. Now in its sixth year, this celebration of independent ales is gathering momentum with each event.

To be found on Fulwood Road on the 42 bus route, the Rising Sun is the discerning drinker's dream. On any given day you will be spoilt for choice with a range of 13 handpulled real ales, including six from the hallowed Abbeydale Brewery and seven ever-changing guests ales and ciders. Imagine what you could expect when this lot throw a party. They didn't disappoint.

The whole of the outside rear of the pub and beer garden was transformed into a bustling hive of ale enthusiasts, all with custom Sunfest half pint tankards and tick sheets to be redeemed for their drink, chosen from a staggering selection of over 100 bitters, stouts, blondes and ciders from small breweries. With a huge bar, plenty of seating and several live music acts throughout the weekend, this was a festival run by folks who know exactly what they're doing. As well as the entertainment and free flowing ales and conversation, they had made ample provision of delicious food including a hog roast and beef burgers sourced from local farmers, all served up by friendly volunteers. Having started perhaps foolishly on the Abbeydale widow maker Dark Lurcher, the pork came to our rescue early on and several times subsequently.

The obvious fear to those of us who were popping our Sunfest cherry this year was of that horrible equation - booze plus heat plus doors open to all equals potential bother; a fear, it would seem, that could not have been more ill founded. Over the course of three days and thousands of drinks drunk, there was only one solitary incident (if you could even call it that) of a chap who enjoyed a few too many refreshments and became a little confused as to where the exit was. Other than that, it all went off without a hitch.

It's now Sheffield's worst kept secret that real ale is becoming our favourite tippie. The civilised nature of the whole industry leant itself to the atmosphere of the festival, with attendees coming from all age ranges and backgrounds, making this the most successful festival to date.

We strongly recommend you put it in your diaries for next year, but in the meantime get down to the pub to see the day-to-day excellence of one of our favourite places to drink.

FAVOURITES.

OUR PICK OF THE BUNCH.

SWING REVOLUTION. EVERY WEDNESDAY AT 7PM (FROM SEPT). REVOLUCIÓN DE CUBA.

From the beginning of September a weekly jazz and swing night will kick off at Revolución de Cuba on Mappin Street. Offering early evening dance classes and live performances, Swing Revolution brings the classic 20s, 30s and 40s genres to life in a warm, accommodating atmosphere. Dressing up is encouraged but not necessary, and a fine selection of cocktails is available for those wanting to get into the spirit of things. As the night draws on it takes a more modern turn, with DJs playing the best electro swing to raise the tempo and get hips shaking.

GREEN PARTY CONFERENCE. 9TH-12TH SEPTEMBER. HALLAM UNI.

The Green Party Conference comes to Hallam Uni next month, beginning at 1.30pm on Friday 9th with a speech from party leader Caroline Lucas. Various other talks, fringe events and workshops are also scheduled to take place across the weekend.

If you earn less than £15,000 a year and book your place before 22nd August, tickets are priced between £12 and £14 per day or £47 for the whole weekend. Three hours of volunteering will also earn you a free day ticket. Contact eamonn.ward@btopenworld.com for more details on that.

Visit greenparty.org.uk/conference for more info and to read the final conference agenda.

ISLAND. BY ALDOUS HUXLEY.

Island was Aldous Huxley's final book. It is said to be a counterpart to his famous novel Brave New World and similarly a reply to Orwell's 1984. It describes the exploits of a cynical journalist temporarily marooned on an island called Pala. Pala is a unique place which has so far managed to remain separate from the rampant capitalist industrialisation of the world around it.

Pala culture is a blend of Eastern and Western doctrines and a striking utopian landscape, illustrated through the collective taking of Moksha as puberty strikes and the use of Mutual Adoption Clubs as an alternative to traditional family models. Island is a revitalising endeavour for the reader and one in which confidence is inspired, and a new sense of the possible established.

UNCIVILISATION 2011. THE DARK MOUNTAIN PROJECT. 19TH - 21ST AUGUST, HAMPSHIRE. DARK-MOUNTAIN.NET

For those of you who missed our interview with author, activist and all-round hero Paul Kingsnorth, you may be unfamiliar with this festival and project he co-organises called the Dark Mountain Project, which started in 2009 with a manifesto and a set of principles for artists to follow. Dark Mountain is "a global movement of writers, artists, crafts people and workers with practical skills, who have stopped believing in the stories our civilisation tells itself". Instead they hope to create works of art that reflect "an age of material decline, ecological collapse and social and political uncertainty". All power to them, we say. Uncivilisation takes place on 19th - 21st August at the Sustainability Centre in East Meon, Hampshire.

ECOLOGICAL AND DISSIDENT HOSTING. ECODISSIDENT.COM

Hopefully by now most of us have an idea of the global impact of carbon producing fuels and have begun to make the incremental changes in our own lives. But with every company now having cottoned on to the fact that green sells, just how green are the services we are sold and who should we trust?

Ecological and Dissident (or EcoDissident) Hosting are a Sheffield-based green hosting company who have discovered a way your hosting can be generated by 100% renewable energy through the use of Icelandic servers which run entirely on geothermal energy. The team also benefit from the Icelandic Modern Media Initiative, a scheme designed to make the country a safe haven for journalists who are repressed by their own Government's over-regulated mainstream media laws.

BENZ : ALTERNATIVE MAGIC. 07890 922982. BZMAGIC.CO.UK

There are few things that prompt the use of the word 'amazing' in its genuine sense, but in this instance it is truly meant. Benoit is amazing. His act is amazing. Not in the 'had an amazing curry last night' sense, but in the 'I was utterly amazed, astounded and full of wonder' sense. In an age when most magicians tricks are looked over with a cynical 'well it's a trap door innit?' eye, Ben is a breath of fresh air and can immediately return you to how you felt as a child, before you knew about trap doors and mirrors.

Able to perform at events ranging from weddings to corporate nights to straight up parties, he'll fit his performance to your needs and still never tell you how he does it.



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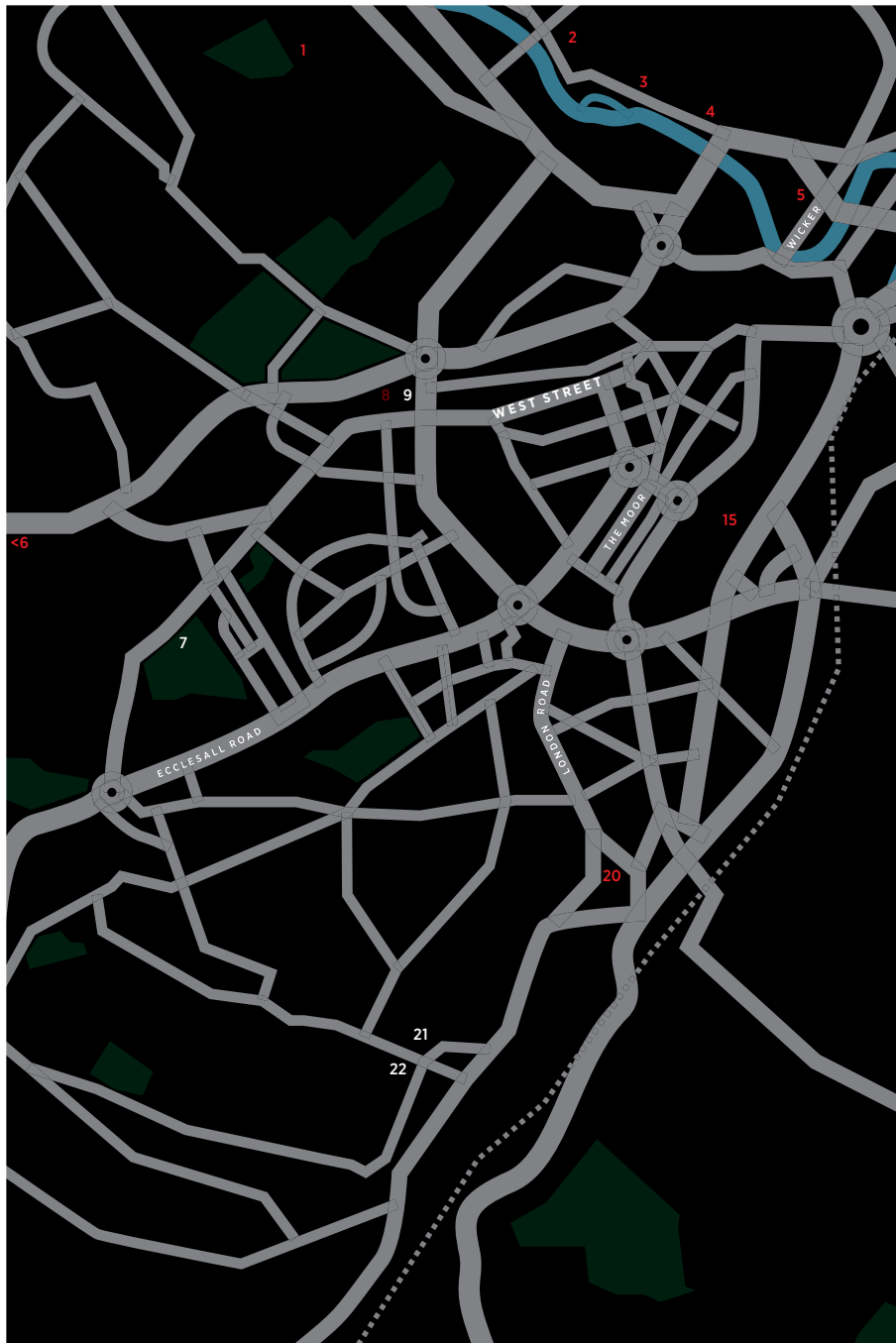
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7. HEARTBREAK THEATRE (BOTANICAL GARDENS)

CITY CENTRE

8. THE UNIVERSITY ARMS
9. THE HARLEY
10. SYD & MALLORYS
11. THE RED DEER
12. THE OLD HOUSE
13. CORPORATION
14. THE PLUG
15. THE RUTLAND ARMS

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16. KUJI

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17. MONTH OF SUNDAYS GALLERY
18. PORTER BOOKS

LONDON ROAD

19. DELANEYS MUSIC BAR
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21. S7 ELECTRICAL
22. THE OLD SWEET SHOP

